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Mr. Edson Morphy leaves the University of Illinois to go to the University of Wisconsin School of Music. He will direct the university bands and orchestras and will instruct the classes in instrumentation, which are a part of the work in the courses for Public School Music Supervisors.

The recently created position of specialist in music in the New York State Education Department has been filled by the appointment of Russell Carter, who was formerly supervisor of music in Amsterdam, N. Y., and more recently the head of the department of public school music in the University School of Music, Ann Arbor, Michigan.

Northfield, Minn., is starting a course which bids fair to make a fine opportunity for training music supervisors. Two colleges and the public schools of the town are joining forces to furnish musical training and opportunity for practice-teaching. Miss Harriet Johnson has been engaged with Miss Marion Lawson as assistant to make the course of study and carry out the plans.

Miss Alice Bivins had a short visit at her home in Milwaukee after her year's teaching and summer session in the North Carolina College for Women at Greensboro.

Warren E. Pollard, lately of Seattle, Washington, has resigned his position on account of failing health. He is recuperating in the higher altitudes of Colorado where a portion of his time will be devoted to composition of music for schools. He can be reached via his home address, Montezuma, Iowa. He may eventually devote himself largely to gardening.

On Music "Write-Ups"

By D. R. GEBHART, Nashville, Tenn.

The leading music periodicals of the country and the city and town local papers do a great deal of injury to the young singers and players making public appearances. This is particularly true of the country towns and smaller cities. In many such places the teachers of the performers do the writing. Judging from these reports the cities and towns are full of highly talented young artists who only need to announce their intentions of public careers to be sought after immediately by the greatest agencies. These adulatory romances do an injustice to the pupil, teacher and public. They also cast disrepute on the paper publishing them, for, those attending the concerts, or recitals, know these fulsome articles are not true and soon come to discount every thing in the way of laudatory criticism written. Here follows a sample of the small town "write up":

"THE HALF HAD NOT BEEN TOLD!

The Rose Maiden Grand in the Extreme

When the Queen of Sheba heard of the wealth and glory of Solomon, she went to him with a large retinue of courtiers and servants, bearing many valuable presents. She gazed in wonder and admiration as she saw the magnificence of the court of this great king of Israel and saw the evidences of his wisdom, and exclaimed, "The half hath not been told!"

In like manner the people thought who went last night to the church to witness the grand cantata, "The Rose Maiden." They had been led to expect something good—something above the ordinary—but few were expecting anything so grand and perfectly rendered, and on a scale with the best of chautauqua productions.

The singers, sixteen in number, were arranged in three rows of raised seats. The six male voices composed the back row, the six soprano voices the second, and the four alto voices the first, two on each end. Beautiful potted plants and flowers were in front of the singers and were arranged with good taste around the platform and about the leader, Miss on whom too much praise cannot be bestowed for the masterful manner in which she has taken local vocalists

and trained them to the high point of efficiency that made possible the successful rendering of a musical production of the quality and magnitude of "The Rose Maiden." It required a great deal of work and worry on her part, but she must have felt amply repaid when the results of all this labor resulted in a grand burst of song that delighted a large and appreciative audience.

The cantata could not have been given by Missalone, however, and equal praise is due everyone who took part in the production. More than to the rest of the chorus, though, praise must be given to Mrs., whose clear, sweet ringing soprano voice sounded above the rest in the chorus, and alone carried the leading parts; to Mr., whose soft pleasing tenor was heard in severe recitative part; to Mr. whose strong musical baritone fell like music on the air and carried every word distinctly, and to Miss, the mezzo soprano, who sang sweetly and distinctly the part of the gardner's daughter.

Miss never played with more expression than on this occasion. It was hard to believe that the piano that had done service in the church so long had not been replaced by the best and sweetest toned instrument made. Miss seemed to have caught the spirit of the occasion and the notes that floated from the strings of her violin united in sweetest harmony with those from the piano. added materially to the music with his cornet, and in the grand prelude the three instruments produced a volume and sweetness of tones that would have done credit to a celebrated orchestra of many parts.

* * *

It is a production that would draw a crowded house in Quincy or Keokuk."

The writer of this undoubtedly got her style (I say 'her', unadvisedly, as I do not know who wrote the article) from the large general musical papers as they write up their advertisers.

Think of the harm that is done to these people. "Printer's ink has made fools of many men" (or something like that) and thousands of musicians. The only ones that believe such praise are those written about. It causes them to rate themselves too highly. Then they strike out for one of the larger cities and either are refused public hearings at all or if they do manage to get on a program some unsympathetic big daily critic who doesn't know them from Adam tells the truth. Then comes indignation, heart aches, and with the women, tears.

Besides, the reflex on the integrity of a paper is bound to be detrimental. It has come to such a pass with the leading musical periodicals that no one believes what they say of any one. That is no one believes who has had any experience in such matters. A manager is a fool that will engage an artist on the strength of his press notices.

Among the many things the Supervisor must correct concerning music is this mater of criticism. At present he is one of the worst offenders.

Book Reviews

(Editor's Note.—We inaugurate, tentatively, in this issue a department of signed book-reviews. We shall experiment during the year with this frequently troublesome idea. The assistance given us by publishers and our readers will have much to do with the ultimate result. P. W. D.)

"Music Appreciation for Little Children," a small volume lately published by Victor Talking Machine Company, will meet a hearty welcome from the supervisors and music teachers in primary schools.

"Music Appreciation" in the elementary schools is still in a chaotic state. At the sectional meeting given over to this subject at our last National Conference, only twelve out of a large audience admitted to their following any definite outline, and when these twelve were applied to later, only half of them responded. The large attendance at this sectional meeting proved that many